the English hymn, "The God of Abraham praise", was carried away from the Great Synagogue in London one Friday evening in 1772 by the Wesleyan minister, Thomas Oliver, after hearing Leoni chant the doxology, *Yigdal.* But the tide has generally flowed in the other direction. Students of mediaeval Spanish music, for example, are now beginning to devote increasing attention to the folk-music of the Jews in the Levant, who still possess a vast store of uncontaminated folk-songs and ballads of the age of Columbus.

Jewish musicians, whose performances were eagerly listened to by non-Jewish audiences, were indeed to be encountered throughout the Middle Ages. As with their neighbours, it was only with the Renaissance that individual composers began to emerge. The first known to us by name was one Joseph (" Giuseppe Ebreo"), who flourished at the court of Lorenzo de' Medici, where he collaborated with the Jewish writer on the art of dancing, Guglielmo da Pesaro. At the court of Mantua, there were also a number of singers and instrumentalists and composers, some of whose work—mainly of secular interest—was published. Among these may be mentioned David Civita, whose *Premitie Armoniche* appeared at Venice in 1616; Allegro Porto, who dedicated three volumes of compositions to the Emperor Ferdinand; and Salamone de' Rossi, who divided his attention impartially between compositions intended for synagogal and profane use. In Venice, the Jews had in the

Ghetto their own Musical Academy, which exchanged courtesies and compositions with other similar bodies in the city.

The development of the Catholic Reaction destroyed this promising beginning. With the Jews cooped up in their Ghettoes and forbidden ordinary intercourse with their fellow-citizens, and with Church compositions the easiest (if not the only) avenue to recognition, the